

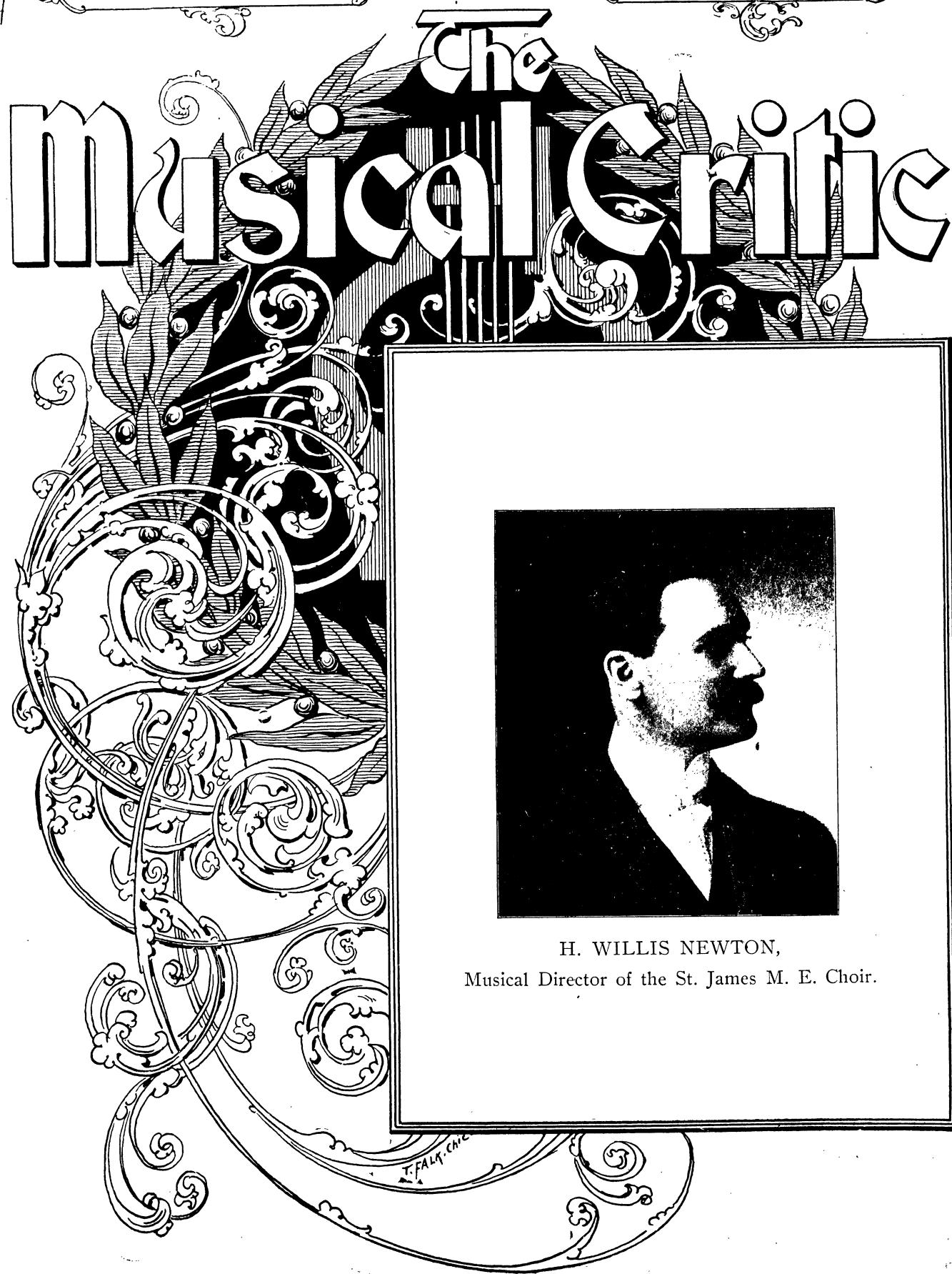
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Chicago, February, 1900.



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The Musical Critic.

Volume III.

CHICAGO, FEBRUARY, 1903.

Number 4.

NEWS AT HOME.

Steinway hall, Van Buren street, between Wabash and Michigan avenues, which has been under control of the New Temple Music Building company since it was built five years ago, passed to the control of the Swedenborgian church, which is incorporated under the name of Chicago Society of the New Jerusalem. No change is to be made in the construction of the building. The society owns the ground on which the structure stands. When the company which retires erected the building it borrowed \$160,000, the New Jerusalem society becoming a party to the loan. The building company has quit-claimed its rights in the building. * * *

The farewell recital of Vladimir de Pachmann, the Russian pianist, was given at Central Music hall, Saturday afternoon, Jan. 27. Mr. de Pachmann played only preludes, mazurkas and etudes by Chopin, and the celebrated Chopin "Funeral March."

* * *

The following is the program Max Heinrich presented at the concert which he gave at Central Music hall Tuesday evening, Jan. 16, with the assistance of Miss Julia and Mrs. Max Heinrich:

Zigeuner Melodien [Gypsy Melodies], Op. 55
..... Anton Dvorak

Mein Lied Ertönt [I Chant My Lay].

Ei, wie mein Triangel wunderherrlich lautet.

[Hark, how my triangle sheds its silvery
laughter.]

Rings ist der Wald so stumm und still.

[Silent and lone the woods around.]

Als die alte Mutter mich noch lehrte singen.

[Songs my mother taught me.]

Reingestimmt die Saiten.

[Tune thy strings, O Gypsy.]

In dem weiten, breiten, luft'gen Leinenkleide.

[In his wide and ample airy linen vesture.]

Darf des Falken Schwinge Tatra hoehen umrauschen.

[Cloudy heights of Tatra daring Falcon haunts-
eth.]

Max Heinrich.

Drei Duette [Three Duets]..... Rob. Schumann

[a] Ländliches Lied [Peasant's Song].

[b] Herbstlied [Autumn Song].

[c] Schön Blümlein [Beautiful Flowret].

Mrs. Max Heinrich, Miss Julia Heinrich.

Songs—

[a] Ma vie a son secret [My life has its
secret] Bizet

[b] L'Esclave [The Slave] Lalo

[c] Mignon Liszt

Miss Julia Heinrich.

Three Songs, from the Spanish Song Book,
Op. 21 Ad. Jensen

Klinge, Klinge mein Pandero [Sound my pandero].

Murmelndes Lüftchen [Murmuring Zephyrs].

Am Manzanares [On the River Manzanares].

Max Heinrich.

Drei Duette [Three Duets]—

[a] Die Flucht [The Flight].

[b] Das Vöglein [The Little Bird].

[c] Der Ring [The Ring].

Mrs. Max Heinrich, Miss Julia Heinrich.

Songs [new]—

[a] The Nightingale Has a Lyre of Gold.

[b] Roumanian Song Arthur Foote

[c] Up to Her Chamber Window.

Miss Julia Heinrich.

Two Duets from "The Magic Flute" Mozart

[a] Bei Männern welche Liebe fühlen [Sweet
Thoughts of Love].

[b] Papageno Papageno.

Mr. and Mrs. Heinrich.

* * *

Mrs. Caroline B. Gardner sang Kipling's "The Absent-Minded Beggar" at Central Music Hall Saturday night, Jan. 13, before 2000 British-American citizens, and when she held out a tambourine as she sang the words, "and pay, pay, pay," a shower of silver coins fell around her on the stage. The audience cheered the singer and the song. When she reached the refrain the second time another shower of coins fell on the stage. When the money was counted it was found that nearly \$350 had been given.

This was the first time the song was sung on such an occasion in Chicago, and the words of Kipling and music of Sir Arthur Sullivan created intense enthusiasm.

The meeting was for the purpose of contributing to the fund for the benefit of the widows and orphans of the Britains who fall in the war with the Boers. Altogether \$1,400 was collected for the fund.

The program of music included, besides "The Absent-Minded Beggar," a medley of Scotch airs on the pipes, by Alexander Grant; the song, "Time," by William Balster; "Tom Bowling," by Rufus Northway; "The Soldier's Tear," by Mrs. A. Hope Jones; and "Soldiers of the Queen," by Lewis Campion.

* * *

Stranger in the City: "Where is the Cable building?" (Patrolman at crossing): "The Cable building. Shure I don't know. It's not in the book. It must be the powerhouse on the West side, you mane."

* * *

Francis Hemmington will give his sixth organ recital at the Church of the Epiphany, Ashland boulevard and West Adams street, Monday evening, Jan. 15. He was assisted by G. Roy Hall, baritone, in the presentation of the following program:

Organ—a "Toccata and Fugue in D Minor" Bach

b "Offertoire in D flat" Salome

c "Minuet in E flat" Beethoven

Vocal—"A Dream of Paradise" Hamilton Gray

Mr. Hall.

Organ—a "Canzone" King Hall

b "Sonata in B flat, No. 4" Mendelssohn

"Allegretto" Rubinstein

Vocal—"Jerusalem" Parker

Mr. Hall.

Organ—a Prelude to "Cavalleria Rusticana" Mascagni

b "Berceuse" Godard

c Overture to "Zampa" Herold

At his next recital, on Monday evening, Feb. 5, Mr. Hemmington will have the assistance of John W. Hooper, tenor, and Edwin Charles Rawdon, basso cantante.

* * *

An interesting programme was given Monday evening, Jan. 6, in Steinway hall by the Chicago Opera company, the receipts being donated to the Gen. Lawton fund. Scenes from "Norma," "Faust," "Daughter of the Regiment," "Il Trovatore," "Martha" and the mad scene from "Lucia," together with piano selections, comprised the bill. The artists appearing were Marie Biro de Marion, Emilie Brandt, Flora Adler and Clara Bunte, sopranos; Agnes Shields and Mamie Klofath, altos; C. Henry and Charles Jeune, tenors, and Carl Case, basso. Mme. Anna Weiss was the pianist.

Moszkowski's new concerto in E major, opus 59, will receive its initial performance in America by Emil Liebling at the Mendelssohn Club concert on Thursday evening, Feb. 8. The work has been performed with signal success by its gifted composer in London and Berlin, and is dedicated to Josef Hofmann. It is cast in neither the strict classical forms, nor does it follow the vague and abstruse development of unmeaning leitmotifs. The first movement is heroic and brilliant, and yet contains many melodic features of entrancing charm. A very attractive andante of somewhat oriental and sensuous character leads into one of the most captivating scherzi of modern times. All of the composer's skill and resources are brought to bear upon the effectiveness of this scintillating movement, which is evolved from a seemingly unimportant motif of the andante. The finale fairly bristles with delightful passages and octave work and introduces many reminiscences from the preceding parts. Technically the composition makes the most colossal demands upon the executant, and its study has been a labor of love with Mr. Liebling, who has long been a personal friend of Moszkowski and instrumental in introducing many of his works in America. The orchestra is handled with all the finesse of the French school; discreetly when necessary and brilliantly when the occasion warrants it.

* * *

The performance of Bellini's opera, "La Sonnambula," by the Castle Square company at the Studebaker Monday night, Jan. 22, was one of the most satisfactory presentations of this opera season.

"La Sonnambula" has not been heard here for several years, never before in English. The opera has a tangible plot and stirring dramatic situations which atone for its musical inferiority. The scenery is strikingly beautiful.

The chorus sang its score with spirit and won a deserved encore in the second act.

Miss Bessie MacDonald as Amina and W. W. Hinshaw as Count Rudolpho were well received. Miss MacDonald is the best soprano that the company has introduced, and Mr. Hinshaw a valuable member of the company. His voice shows excellent cultivation; and he was an admirable Rudolpho.

Joseph F. Sheehan as Elvino sings well.

The other members of the cast are satisfactory.

The Castle Square company will present this week Von Weber's "Der Freischuetz," a work which has been infrequently heard in English.

Much charm is lent to the story of the opera by

the choice of a legendary subject. It was suggested by a German tradition popular among the huntsmen, that whoever seeks the aid of Zaniel, the Demon Hunter, may, by selling his soul to him, receive seven magic bullets which will not fail to hit the desired mark. If he succeeds in alluring another victim into Zaniel's power before a certain time, his life is extended; should he, however, fail in doing so, his life is forfeited.

The score furnished by Von Weber is aptly illustrative and melodious. The locale is Bohemia, the period, shortly after the seven years' war. Few previous productions at this theater have afforded such opportunity for attractive investiture, and the scene of the wolf's glen, where occurs "the casting of the seven charmed bullets," should be an interesting example of scenic art. Special electrical effects and mechanical devices will also be employed.

The production has been modeled upon that given at the Covent garden, London. The cast will be the same as that heard in the production at the American theater, New York.

"Il Trovatore" is announced for the week of Feb. 5.

* * *

The Schumann club met Tuesday night, Jan. 23, at 720 Fine Arts building. The programme consisted of sketches of the music of the early German and French composers illustrated by musical selections.

* * *

Earle R. Drake will give a violin recital at University Hall, Fine Arts building, on Thursday evening, Feb. 1. He will be assisted by Miss Helen Buckley, soprano.

* * *

The dates announced for Paderewski's recitals in this city are Wednesday and Saturday afternoons, Jan. 31 and Feb. 3, at the Auditorium.

* * *

David Bispham, baritone, and Leopold Kramer, violinist, will be the soloists at the Apollo Musical club's forthcoming part-song concert, which will take place at the Auditorium on Monday evening, Feb. 26. The following program is announced for this occasion: Motet, "I Wrestle and Pray," Bach; [a] "The Brook," [b] "Slumber Song," MacDowell; "Two Lovers," Hecht; "Daybreak," Gaul; [a] "Rosamunde," Chamade; [b] "Hunting Song," Smart; 150th Psalm, Randegger.

* * *

The Spiering Quartet gave the second of its season of chamber music concerts Tuesday evening, Jan. 23, at University Hall. The assisting artist was W. C. E. Seeboeck who played the piano part in the performance of Arthur Foote's new quintet. The program was as follows:

Quartet in E flat minor. Tschaikowsky

Andante Sostenuto, Allegro moderato.

Allegretto vivo e scherzando.

Andante funebre e doloroso ma con moto.

Finale (Allegro resoluto).

First time in these concerts.

Serenade, Op. 17 Weidig

First time in these concerts.

Quintet in A minor, Op. 38. Foote

For piano and strings.

Allegro giusto: appassionato.

Intermezzo (Allegretto).

Scherzo (Vivace).

Allegro giusto.

* * *

August Hyllested gave a most successful piano recital at University Hall, Thursday evening, Jan. 25. He was assisted by George Hamlin, tenor, most artistically in the presentation of the following program:

Sonata, op. 57	Beethoven
'Where'er You Walk"	Handel
An Easter Song (old German, 1623)	Corner
Fantasia, op. 49	Chopin
Nocturno, op. 27	Chopin
Valse Bril, op. 34	Chopin
"First Love Remembered"	Damrosch
"My Wife"	Damrosch
Gypsy Song	Dvorak
Love Song	Dvorak
Rhapsodie (by request)	Liszt

* * *

Bicknell Young sang the bass solos of the "Messiah" at Olivet, Mich., Jan. 15, at the first performance of that work there.

* * *

Members of the Chicago Athletic association are congratulating themselves on the fact that they are to be the first club in the city which has ever had the Chicago orchestra, as a body, with Theodore Thomas to conduct, play at a club entertainment. The Orchestral association has always been loath to let its famous body of players appear in the city in any other capacity than at the regular series of concerts given each season at the Auditorium, and the announcement that they are to give a concert at the next ladies' day of the Athletic association shows the enterprise of the large club.

Mr. Thomas and his musicians are to play Wednesday evening, Feb. 7, in the gymnasium of the clubhouse, beginning at 8:30 o'clock. Bruno Steindell, the cellist, will be the soloist of the evening. A few times in years past the orchestra has played in public halls in Chicago, generally under the auspices of charity organizations. Outside of the city they make regular tours yearly but the Athletic association is preparing to present them for the first time when no admission fee will be charged to the men and women who are to enjoy the elaborate programme. Only members of the association, with their families and out-of-town guests, will receive invitations to the musicale.

* * *

A unique song service entitled "Mendelssohn's Contribution to Worship-Music" was given Sunday evening, Jan. 28, at the New England church. Prof. W. B. Chamberlain conducted and a short address was given in connection with illustrative selections from Mendelssohn's sacred music for organ, soloists and choruses.

* * *

Whitney Mockridge, the tenor, was the soloist for the concerts of the Chicago orchestra given Jan. 26 and 27. Mr. Mockridge has been chosen to create the tenor role in the approaching production of Coleridge-Taylor's cantata, "Hiawatha's Wedding Feast," which is to be given by the Royal Choral society in Albert hall, London, March 22, under the direction of Sir Frederick Bridge. Mr. Mockridge sang most charmingly the aria, "Onaway Awake," from this cantata as one of his numbers with the orchestra.

The programme was as follows:

Symphony, E flat, Rhenish	Schumann
1. Lebhaft. 2. Scherzo, Sehr Maessig. 3. Nicht Schnell. 4. Feierlich. 5. Lebhaft.	
Aria—"Lend Me Your Aid," "Reine de Saba" . . .	Gounod
Fantasia, opus 53	Glazounow
Aria—"Onaway! Awake"	Coleridge Taylor
(From Hiawatha's Wedding Feast.)	
Overture to a comedy, <i>Prodana nevesta</i> . . .	Smetana

A most attractive programme is announced by the Chicago orchestra for its twelfth concert, to be given next Friday afternoon and Saturday evening at the Auditorium. David Bispham will sing the well-remembered Pogner's Address from "Die Meistersinger," in which the good citizen offers the prize for the contest of the Meistersingers.

A new scoring for full orchestra of Beethoven's Funeral March by Mr. Thomas, will be one of the features of the concert, and this will be the first appearance of the director upon his own programme since his arrangement of Chopin's Funeral March.

The "Scherzo Capriccioso" of Dvorak is one of the few compositions which have received frequent repetition on the programmes of the orchestra, and well deserves the favor of a fifth performance. Its wealth of color and its spontaneity make it the favorite of the works of the great Bohemian composer.

With two renowned passages from Wagnerian opera, a new symphony, a favorite baritone, a scherzo from Dvorak, and a new arrangement by Mr. Thomas, next week's programme is calculated to attract one of the largest audiences of the season.

* * *

This week will be made musically notable by two piano recitals by Ignace Paderewski. His success on his present tour thus far has been, it is said, even greater than on his previous tours, and that record of success bids fair not to be interrupted in Chicago.

The recitals both take place in the Auditorium and both occur in the afternoon, the dates being Wednesday, Jan. 31, and Saturday, Feb. 3. The programme for the first recital is an especially brilliant one and is in full as follows:

Fantasie and Fuge, A minor	Bach-Liszt
Sonata, op. 57	Beethoven
Fantasie, op. 17	Schumann
Ballade, A flat major, op. 47; Mazurka, op. 33, No. 4; Nocturne, op. 27, No. 2; Etudes, Nos. 12, 7, 13, op. 10; Polonaise, op. 53	Chopin
Valse, "Man lebt nur einmal"	Strauss-Tausig
Rhapsodie Hongroise, No. 6	Liszt

* * *

"Fridthjof and Ingeborg," an opera in three acts by Charles F. Hanson, the first opera ever written by a Swedish composer in this country, will be presented at the Auditorium on Feb. 12, 14, and 15 under the auspices of the Swedish National association for the benefit of its various charities. The performance will be under the immediate supervision of the composer, Mr. Hanson, who is a musician of Worcester, Mass.

The cast will be as follows:

Ingeborg	Lillian Hanson-Gray
Frithjof	John Lloyd
King Ring	Charles W. Clark
Helge	William Waterous
Halldan	William Dahlen
Bjorn	Ernst Lindblom

Hilding Fred Franson
 Bard Joel Massberg
 Ola Olof Valley
 Gerda Miss Margaret Dahlstrom
 The Singer Miss Ida Linn

Lillian Hanson-Gray and John Lloyd are from Boston, and the other members of the cast are from Chicago.

A mixed chorus of 300 voices has been trained for several months past under the direction of Professor John R. Ortengren of the Chicago Musical College. The Metropolitan Orchestra, under the direction of Carl Bunge, has been engaged for the occasion. The arrangements for the event are in charge of an executive committee, consisting of F. A. Lindstrand, O. C. Peterson, Charles Bostrom, Charles J. Erickson, and Mrs. Othelia Myrhman.

The opera, which was dedicated by the composer to King Oscar, is based upon the great national epic, "Fridthjof's Saga," by the Swedish poet, Bishop Esaias Tegner. The libretto was written by Anna Cronhjelm Wallberg, a Swedish writer, and translated by her into English.

* * *

The prominent vocal teacher, William Shakespeare, will make his first Chicago appearance at University hall on the evening of Feb. 6 and the afternoon of Feb. 8, presenting two of his lecture-song recitals.

Great interest is being shown in his lecture-recitals, as Mr. Shakespeare is one of the widest-known vocal teachers in the world, numbering among his pupils many of the best artists, as David Bispham, Ffrangcon-Davies, etc.

Many vocal students are desirous of availing themselves of the opportunity of gaining a knowledge of his vocal method.

The subjects of his three lectures prepared for his American tour are "Production," "Execution," and "Interpretation." Mr. Shakespeare will give two of these lectures at his coming recitals in Chicago. His visit to this city will cover a week or ten days, during which time he will receive pupils. His engagement in Chicago is under the management of Hannah & Hamlin.

A violin recital will be given by Miss Edna Crum under the auspices of the Vilim Violin school Jan. 30, at 4 p. m., in suite 54 and 55, Kimball hall.

The programme includes: Finale from first concerto, by Vieuxtemps; fantasia on Gounod's "Faust," by Wieniawski; rondo from seventh concerto, by Spohr, and second polonaise, by Wieniawski.

Miss Imogene Van Loon, soprano, and Cyril Graham, accompanist.

* * *

A concert will be given by pupils of Albert E. Ruff Thursday night, Feb. 1, at Kimball hall. James Watson, organist; Miss Dollie Murray, Miss Helen Riggs, and Alex Whitehead, pianists, will participate.

* * *

Walter Damrosch, Mme. Gadski, George Hamlin, and David Bispham are to appear together at Central Music hall on Feb. 20 in a grand descriptive Wagner concert. This bids fair to be the most important event of the season, socially as well as musically.

* * *

A special sacred song service will be held at the First Congregational church next Sunday. The First

Congregational Choral union of 40 voices, under the direction of J. H. Howenstein, will contribute the choral numbers, and the following soloists will participate: Miss Adah Harbison, soprano; Miss Bessie Rathbun, alto; Fred Newen and Louis E. Rollo, tenors; J. Preston Black, basso; Walfried Singer, harpist, and Dr. J. M. Mahew, organist.

The service will begin at 7:20 o'clock.

* * *

A series of five recitals will be given by the members of the Chicago Musical Art. The inaugural concert will be held Jan. 31, the following four concerts Feb. 22, March 22, April 26, and May 24, with star attractions.

Among those who will be heard in these recitals are eastern artists, Mr. Dehalewin of Paris, Charles Crothers, first clarionetist of Ohio; Chicago artists, including Genevieve Clark Wilson, Frank King Clark, Lillian French, Charles W. Clark, Jeanette Durno, Clara Murray, Glen Hall, Mabel Crawford, and Christine Neilson Dreier.

In connection with these recitals four lectures will be given alternately on subjects which will be announced later, by Hon. Carter H. Harrison, Dr. Taylor, Luther Laflin Mills, Supt. Andrews, and Granville Browning, which lectures are free to concert subscribers.

Among the concerts the "Persian Garden" and "Servian Cycle" will be given.

* * *

The following is the program which Earle Drake, violinist, will present at University Hall on Thursday evening, Feb. 1, with the assistance of Miss Helen Buckley, soprano:

Concerto in D. Major.....	August Enna
	Mr. Drake.
Highland Cradle Song.....	Schumann
"The Song of Mignon".....	Liszt
	Miss Helen Buckley.
Slumber Song.....	Hetzel
Mazurka [new].....	Drake
	Mr. Drake.
L'Ete.....	Chaminade
	Miss Buckley.
Symphonie Espagnole.....	Lalo
	Mr. Drake.

* * *

The musical department of the Klio association will present the following program next Thursday afternoon, Feb. 1, at 2 o'clock at Apollo Hall, Central Music Hall building:

Harp solo, "Souvenir the Opera".....	Donizetti
	Gertrude Messenger.
Songs—[a] "My Rosary".....	Nevens
[b] "Day Dreams".....	Stoelezki
	Mrs. Fred Grower.
"Physiology of the Voice in Song and Speech,"	
lecture.....	Dr. C. B. Murdock
Mandolin solo, mazurka.....	Sibonati
	Ernesto Sibonati.
Songs—[a] "The Dewdrop and the Star"....	Gaynor
[b] "A Question".....	Gaynor
[c] "The Butterfly and the Rose"....	Gaynor
	Susan A. Bigelow.
Violin solo.....	Erico Sansome
a. Mostizia. b. Berceuse. c. Valse.	
Contralto solo.....	Selected
	Miss Lillian Baird.

Piano selections—[a] "Spring Song"
 [b] "Polish Dance"
 Chris Balatka.
 * * *

The annual faculty concert of the American Conservatory will take place on Wednesday evening, Jan. 31, at Central Music Hall, when the following program will be presented:

Polonaise, op. 71, No. 2 Chopin
 Scherzo, op. 4 Brahms

Allen Spencer.

"The Lass with the Delicate Air" Arne
 "Hearts Springtime" Von Wickede

Miss Louise Blish.

Chromatic Fantasie and Fugue Bach
 Wilhelm Middleschulte.

Concerto for violin in D minor Wieniawski
 Jan Van Oordt.

Aria, "Salve Dimora," "Faust" Gounod
 Holmes Cowper.

Nocturnette Schuett
 Valse, op. 17 Moszkowski

Allen Spencer.

Reading, "Pauline Pavlovna" T. B. Aldrich
 Miss Lila Howell.

Aria, "More Regal in His Low Estate," "Queen
 of Sheba" Gounod

Mme. Ragna Linne.

Fantasie Paganini
 Jan Van Oordt.

Concerto for organ in G minor (with cadenza
 by Mr. Middleschulte) Handel
 Wilhelm Middleschulte.

* * *

At the University Hall Monday evening, January 29th a students' recital was given by the pupils of Mrs. Johanna Hess-Burr, with the following soloists: Miss Jessie Lynde Hopkins, contralto; Miss Emma De Bold, soprano. The following programme was given a very creditable interpretation:

Lady of Chalott—Chorus Bendall
 Solo parts by Miss Mary Anna Hansel and

Miss Anna Ethelyn Read.

Aria, My Heart is Weary Goring-Thomas
 Miss Hopkins.

Aria, Herodiade Massenet
 Miss De Bold.

(a) Scaramonche (The Clown) Chaminade
 (b) Waltz—A Flat Chopin

Miss Bertha A. Perry.

(a) La Cloche Massenet
 (b) Frühlingsnacht Schumann

Miss Hopkins.

Daughter of Jairus—Chorus Rheinberger
 Solo parts by Miss Anna Ethelyn Read, Miss

Julia Aileen Clark, Miss Grace Hub-
 bert, Miss Sarah Perry and Miss

Linda Scales.

Children's choruses are now being organized by Mrs. Burr. These classes are in charge of Mrs. Mary Dunbar Power, 1570 Diversey boulevard, for the North Side; Miss Anna Ethelyn Read, 508 Fine Arts building, South and West Sides; Miss Julia Aileen Clark, 940 Pratt avenue, Rogers Park; Miss Agnes M. Hansel, 738 Woodbine avenue, Oak Park, and Miss Vilona C. Brownlee, Morgan Park. Details regarding these classes gladly furnished by writing or applying to 508 Fine Arts building.

* * *

"Wee Wee Songs for Little Tots" will be appreciated by all who are in any way interested in the entertainment of children. The book is a new departure deserving of special notice. Collections of new nursery rhymes have recently been published, but to Mr. Charles H. McCurrie belongs the credit of giving to the public a collection of new songs for the amusement of the "little folks."

The music is well adapted to the words of the several songs included in the volume. The melodies are sweet, simple and pretty, can be easily memorized, and will appeal to the child's natural musical instinct. Care and originality are displayed, both in the selection of the words and in the composition of the music.

Nor can we omit mentioning the attractive manner in which the book is gotten up. Cleverly drawn pictures, illustrating the words of the different songs, are profusely distributed throughout the pages. Every staff has a different illustration combined with the notes and lines, yet in no way do these interfere with the legibility of the musical notation. The drawings were made by Mr. Walt. M. De Kalb, and, as pictures most readily attract a child's attention, they will materially add to the usefulness of the work.

The whole production is well worthy of commendation and Mr. McCurrie is to be congratulated on his achievement.

* * *

We have received a very pretty song, entitled "The Picture in My Heart," the music by Mr. F. G. Rohner, and we take pleasure in speaking a word of praise for those who are striving to bring out songs with some depth of sentiment in the words and a smoothly flowing melody, to supplant the "rag-time jingles" which have for the past few years been forced upon the, perhaps too willing, public. It is not every one who can honestly enjoy what we are pleased to call classical music, even if there are words wedged to it, and there is plenty of room on the middle land for the work of thorough musicians. Simple melodies supported by good harmony must inevitably, if persistently pushed forward by those who know how to appreciate good music, educate to a higher standard the minds of those who are not so fortunate.

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The offices of The Musical Critic are now located in the Athaneum Bldg., Suite 328.

CHICAGO, FEBRUARY, 1900.

The trouble with Anna Miller, the late manager of the Chicago orchestra, seems to be an over-assumption of smartness, a disregard for the rights of others, and a disposition to measure her powers with every one with whom she comes in contact.

Her removal as manager will be a welcome relief to many Chicago musicians, and may result in the public becoming familiar with some of the talented artists we are so fortunate as to have amongst us.

We publish an article in our January number on Hambourg, the pretentious, which, while written in a humorous vein, contained the elements of truth. We have many better pianists in this city, none of them having been heard with the Chicago orchestra for several years, with the exception of the marvelous Godowsky, and him only in the ungrateful task of playing a composition of Beethoven written for violin, 'cello and piano, which triple concerto by the way does not add to the reputation of this immortal composer.

Mr. Godowsky, we are told, as announced first in these columns, is to play the first concerto of Brahms early in March, but for this favor we are not indebted to Miss Miller, but rather to the appreciation for this young and remarkable musician entertained for him by Theodore Thomas. This is not a small favor and the public will no doubt duly appreciate both Mr. Thomas' esteem and the action of the makers of the piano by whose consent it is made possible that we are enabled to hear Mr. Godowsky in a public performance.

Miss Miller no doubt believes herself to be a much more impressive personage than Mr. Godowsky or Mrs. Zeisler or Mr. Sherwood or Mr. Spiering or Mr. Listemann or any of the artists who make their home in Chicago. But with the loss of prestige which her removal from the management of the orchestra involves she is more than likely to have time to realize that she is a small part of humanity and that the world does not revolve for her especial benefit.

* * *

The better the violinist, the better instrument he requires, and the same can be said of every other

musician who comes before the public in an executive attitude. The vocalist has within himself the instrument he uses and if this is not naturally a good one, he suffers accordingly in his power to accomplish the purpose of the composer.

A pianist is at a disadvantage when he comes before the critical public with an instrument inferior to the one his fellow artist uses. The best piano made is none too good for a comparatively finished artist and even then the limitations of the instrument must be considered.

The moment a pianist stoops for the sake of money, and this is the usual inducement, to use a piano which lacks in any essential quality, that moment he suffers a handicap which all his skill can not make up for.

We see instances every day which verify our statement.

What, for instance, can Mr. Friedheim do with such an instrument as he has been compelled to play since his advent in this city? What, indeed, but lose every bit of reputation he has enjoyed for years, and which can only be restored by an entire change of piano, and some months of effort.

For those poor pianists who are only pianists in the estimation of the rag tag and bob-tail, there is no necessity for choice, any piano is too good and unfortunately we have plenty such in Chicago. It is not at all necessary to mention names, musical people know them and have known them for years.

* * *

Carefully and deliberately have we considered the case of the much vaunted 'cellist, Miss Elsa Ruegger, and we purpose doing her all the justice we can consistently.

She is said to be young, somewhere about 20 or 21, but her looks and appearance indicate a much more mature age, we should say about 25. If we are at fault lay it to the custom of exaggerating the youthfulness of nearly every new performer that appears.

She steps on the stage, 'cello in one hand and bow in the other, with a springy movement takes her chair and seats herself awkwardly in a one-sided manner which compels at times an awkward position of the bow arm and always a more or less awkward appearance of her left arm.

Her attack is not always satisfactory and her tone is small, but she plays nicely, quietly and with very little feeling, creating little or no emotion in the hearer.

The Lalo concerto will, we think, never become very popular with Miss Ruegger as its exponent. The very best work she did was in the encore number on Friday afternoon, a sort of spinning song by Popper perhaps.

Miss Ruegger is worth hearing as a novelty, there are so few solo 'cellists, and she is much better than some of the soloists which have been inflicted on the patrons of the Chicago Orchestra concerts so far this season.

* * *

Perhaps the modest and unassuming manners of Leonora Jackson have something to do with one's opinion of her as an artist, but we shall try to avoid being influenced by the qualities referred to.

She is no "fake," she does not conceal her nationality or her name or her age, she is just what she pretends to be, an American girl with talent and ability

of the highest order, and she does not tie herself in a bow knot to accomplish stupendous difficulties, like some of the foreign artists.

No doubt she will broaden with greater maturity, but considering her youthfulness, we feel free to affirm that there has never been a greater artist on the stage of the Auditorium.

So far this year there has been none to compare with her.

The Brahms concerto is one of the most stupendous works ever written for the violin, but Miss Jackson played it with the assurance of a veteran.

Brahms is not a popular author with the public and even a musician must study his compositions to fully appreciate them.

The encore number, Ernst's Hungarian airs, gave Miss Jackson the opportunity to exhibit her magnificent virtuosity, and if there was any one present who doubted her ability in this direction, their doubts must have been removed at once.

Success to Leonora Jackson—she is great and she is an American.

* * *

It is not at all likely that even the oldest orchestral associations in the old world, or the most renowned in this country, always perform their numbers in such a way as to disarm all criticism, and it is therefore not to be expected that our own famous orchestra under the leadership of the veteran conductor, Theodore Thomas, is any more perfect in this respect than others.

Theodore Thomas is, in the opinion of many musicians, many times at fault in his tempos, and not always happy in his conception and we do not think he has any great reputation as a musician or even as an arranger for the orchestra. We must, however, be thankful that the guarantors of the Chicago Orchestral association have sufficient incentive, from any cause, to have established such an orchestra as the people of Chicago have been favored with for the past several years. This much can be said, that only one other city in the United States has an organization equal to ours.

The objection which can be urged against this private support is that some time the backers may become tired of meeting yearly deficiencies, in which case we shall be no better off than New York or Phila-

delphia or St. Louis. The only way we can look for permanence is to make the income from the general musical public meet the expenses.

In this connection there might be many reforms suggested, so many in fact that it is impossible in a short article to even refer to them. We might say, though, that under the present arrangement there will be nothing gained towards the establishment of a permanent orchestra, except a taste for music of this description by a very limited number of people.

It seems to us that the old Thomas orchestra as run in the old Exhibition building on the Lake front was more in the line of producing permanent results than is the policy of the present organization. Then at least there was more encouragement for the ordinary music lover and there was enough of the classical to please the musicians.

NATIONAL FEDERATION OF MUSICAL CLUBS.

Under the management of Mrs. Frederic Ullmann, No. 282 48th street, Chicago, the N. F. M. C.'s bureau of registry is augmenting its power for good. Its work is organized upon philanthropic lines. Its object is to assist smaller clubs in their effort to hear good music, as they are seldom able to bring before their number the higher-priced artists, and also that other clubs may increase the number of their recitals.

Another purpose is to encourage the best musical talent in the club, and to give opportunity to many talented young musicians to appear before appreciative and sympathetic audiences. With this end in view Mrs. Ullmann has issued through the printing committee a list of names of 150 musicians, who, for their expenses or a small remuneration will go to federated clubs, giving them the best they have to offer.

Care has been exercised in the selection of the names of club members who are recommended by the elective board of their respective clubs.

Mrs. Ullmann is receiving additional names, which can be had upon application, and clubs are corresponding in regard to this list, thus planning to add therefrom to the number of their artist recitals. This is one of the best phases of the work of the federation, for it makes recitals possible for the smallest club. All federated clubs have received copies of this list,

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which is in pamphlet form, and contains names of musicians from Oregon to Connecticut, from Minnesota to Florida. Another pamphlet issued by the federation is the list of clubs which includes the names of the general sectional officers and the federated clubs to October, 1899. The additional names of clubs may be obtained from Mrs. John Leverett, Leverett avenue, Upper Alton, Ill., treasurer of the federation, and Mrs. James Pedersen, No. 282 28th St., New York, corresponding secretary.

The catalogue of music, which is the work of the former librarian, Mrs. A. D. Campbell, of Lincoln, Neb., vice-president of the Western section, and of Mrs. Charles Farnsworth of Los Angeles, Cal., librarian, may be obtained from the printing committee upon receipt of ten cents in postage. The music is obtained from the librarians of constituent clubs, the interested clubs corresponding with each other. Thus clubs are enabled to secure music for a very small rental and this brings a small revenue to the clubs from which it is procured.

The constitution and by-laws prepared by Mrs. F. S. Wardwell, Danbury, Conn., chairman, is framed on the broadest lines for the development of musical talent.

All federated clubs have received one copy each of the "Bureau of Registry," "Official Proceedings," "Catalogue of Music," and "List of Clubs," and extra copies may be procured from the printing committee, Mrs. Philip N. Moore, No. 1520 Mississippi avenue, St. Louis, chairman.

Mrs. Charles Davies, of Jacksonville, Fla., has resigned from the directorate of the Southern middle section on account of change of residence to Vineland, N. J. Mrs. Davies who is a member of the Ladies' Friday Musicale has been interested in the work of the federation from its inception.

A meeting of the directors of the Eastern section was recently held in New York, Mrs. John Elliot Curran, of Englewood, N. J., is vice-president of this section; Mrs. F. S. Wardwell, Danbury, Conn., and Mrs. S. S. Battin, Newark, N. J., her assistant directors.

Plans for the work in the Eastern section were discussed and adopted.

The Cecilian Club of Augusta, Me., Musical Culture Club of Hornellsville, Matinee Musical, Huntington, Ind., and the Matinee Musicale, Fremont, O., are among the recently federated clubs.

Mrs. John L. Fletcher, Little Rock, Arkansas,

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has been made a director of the Southern Middle section by the board of management of the National Federation of Musical clubs.

GOTHAM GOSSIP.

Fire caused a panic among the singers of the People's Choral union at Cooper Union shortly before 6 o'clock Sunday evening, Jan. 14. The thousand singers, under Frank Damrosch, were rehearsing the oratorio "Messiah" preparatory to its production in the Academy of Music in Brooklyn on the evening of Jan. 29. The tenors were having a drill on the chorus, "All We, Like Sheep, Have Gone Astray," when several of the sopranos sprang from their seats and ran toward the door, giving a cry of alarm and pointing to a ring of fire encircling the top of a pillar near the stage.

The wax in the gaspipe had caught fire and was flaming. Great confusion followed the discovery. Cries came from all parts of the house, some in terror, others in pacification. The fire was just above the women singers, and drops of the burning wax seemed falling upon them. The occupants of the front half of the house jumped from their seats and crowded toward the doors.

Mr. Damrosch stood near the piano, with his baton, making signals at his frightened flock, but his voice was not audible in the tumult. The flame was flaring fiercely, and a mad rush was made for the door, when somebody turned down the gas and the flame quickly died out. As the timid ones came back from the door and resumed their seats Mr. Damrosch made a little speech, after which the rehearsal went on to the end.

* * *

The new or unusual works to be given by Mr. Grau at the Metropolitan Opera house this season will not be heard for some time. "Il Flauto Magico" will be ready for the first week in February, according to the present plans. That will be followed by "Herodiade," in which MM. Saleza, Plancon and Scotti and Mesdames Calve and Mantelli will sing. The third novelty under the present regime will be Nikolai's "Die Lustigen Weiber von Windsor," in which Mesdames Sembrich, Schumann-Heink and Johanna Gadski and MM. Bertram, Dippel, Frederichs and Devries will be heard. The opera will be sung in German.

As these operas are not likely to create any very

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profound impression, those in Chicago who imagine that New York gets the best of everything need not distress themselves.

* * *

When Mlle. Antoinette Trebelli, the singer, appeared in Oakland (Calif.) three years ago at the First Congregational church she drank a small bottle of beer and her manager neglected to carry the bottle away from the church. The next day it was explained that Trebelli always required a tonic before singing; that she preferred hot milk but often used beer as a substitute. When Trebelli returned to that city for another concert recently her manager again attempted to secure the Congregational church but was refused.

* * *

Calve sang Carmen Saturday afternoon, Jan. 13, and thirteen folk fainted. Twelve of these emotionals were women and the baker's dozen was made up by a man. The Metropolitan ushers are now armed with smelling salts and have graduated in a course of first aid to the injured. The heat of the opera house, combined with the excitement of watching the French-woman's performance, made the invalid list larger than usual at the matinee, and the lobbies were turned into temporary hospitals. It was the greatest crowd of the season, which had something to do with these musical accidents, for even lovers of melody cannot stand four deep for four hours without inconvenience.

* * *

Mme. Gadski, German prima donna, has joined the Grau forces. She has been engaged for three years for the Metropolitan Opera company.

* * *

Mme. Marie Brema arrived from England recently. She will sing in a series of concerts with the Boston Symphony orchestra this month, and will also be heard in opera at the Metropolitan opera house in her special roles. During the month of February Mme. Brema will make a western tour of concerts and song recitals, for which she has been engaged by leading societies.

* * *

Great artistic achievements of any sort are seldom found with good business faculty and strong common sense, and, therefore, some of the greatest musicians have simply starved, because they either would not condescend, or did not know how to tickle the popular fancy. The following story of Verdi shows that he is a sharp man of business as well as a musician. Just as he was on the point of finishing "Il Trovatore," he received a visit from an intimate friend, who was one of the ablest of musicians and critics. Verdi allowed him to look at the score and to run over the chorus on the pianoforte. "What do you think of that?" asked the composer. "Trash, utter trash," said the connoisseur. Verdi rubbed his hands and chuckled gleefully. "Now look at this, and this," he continued. "Rubbish, rubbish," said his friend, who to his utter bewilderment next found the composer embracing him in a transport of joy. "What do you mean?" asked he in amazement.

"My dear friend," replied Verdi, "I have been composing a popular opera. I resolved that it should please everybody except great judges and classicalists like yourself. Had I pleased them I should have pleased no one else. What you say assures me of success. In three months 'Il Trovatore' will be sung, shouted, whistled and played on every barrel organ

throughout the length and breadth of Italy."

* * *

When the author received a midnight telegram which read, "What is lowest cash price for which you will sell all rights to your words, 'When the Troops March Home'? We have set them to music. Answer." He decided that at last his fortune was made and wrote in reply: "One hundred dollars!"

The publishers replied that they could not think of giving him that much, cash down; but they would be willing to give \$50.

The author would not hear to it. "Go ahead and publish song on royalty basis."

They took him at his word, and at the end of six months they wrote: "Inclosed please find 14 cents in stamps for royalty on your song, 'When the Troops March Home.' We wish you mighty well!"

* * *

A cablegram from Verdi's publisher to Sig. Mancinelli of the Grau Opera Company brings the welcome news that the report of the aged composer's illness had been much exaggerated. A somewhat severe cold is the extent of Verdi's trouble.

* * *

Massenet's "Herodiade" will be given at the Metropolitan about March 1, with Mme. Calve and Sig. Scotti in the leading roles. Nicolai's "Merry Wives of Windsor" also is in preparation and will be presented shortly with Herr Bertram as Falstaff and Mme. Schumann-Heink as Dame Quickly. There is some talk of reviving Verdi's "Falstaff," too, with Sig. Scotti in the title role.

* * *

One of the New York theaters advertises in its daily programme all the articles lost and found in the house, and in that way it does a good service for its patrons. Articles found at the close of each performance are taken to the box office, where a list is made and printed the next day. All losses that are reported at the box office are advertised. The list is quite as interesting as the shopworn jokes that usually fill the columns of the programme, and contains an astonishing variety of articles, chiefly gloves, bills and umbrellas, but there are also pocket knives, photographs, bunches of keys, packages of valuable papers, pocket books, watches, eye-glasses and other articles which one would think it impossible to leave in a theater. It is difficult to conceive how a man can lose his watch in a theater, for example. It would not be difficult for a woman to do so, for the pins used to fasten their watches to their dresses are often insecure.

On the programme at one of the New York theaters the other night a reward was offered for a package of valuable papers which the owner said he "had carelessly left in his seat." They were immediately returned by the barkeeper in the saloon next door, who reported that a gentleman wearing eye-glasses had left them on the counter while taking a "smile." The owner made haste to acknowledge his mistake and recover his property.

ST. JAMES M. E. CHOIR.

We like to notice any effort on the part of a church to encourage good music generally among their congregations. Following out this idea we accepted an invitation to attend a reception given by the members of the St. James M. E. Church Choir,

corner 46th street and Ellis avenue, on Thursday evening, January 18th. The choir had invited about two hundred of its friends, mostly members of the church and supporters of the choir, to enjoy a pleasant evening with them, upon which occasion they furnished a short programme, consisting of numbers by the choir, assisted by Miss Grace Ensminger, violinist.

The choir numbers among its members several soloists, namely: Mrs. Marie White-Longman, the popular contralto; Miss Jessie Dunn, soprano; Mr. Anthony E. Carlson, bass; Mr. Newton, tenor, and the well-known organist and pianist, Otto Pfefferkorn, so we expected to be highly entertained. We were not disappointed. The thing, however, that appealed to us most was the general good feeling and apparent good fellowship between the leader and the choir and the church people represented there.

This choir is unique in a great many features. Besides the quartet there are about thirty voices, all volunteering their services; but you would think, from the way they sang, that they were all drawing large salaries. Mr. Newton has put into effect a plan that has worked very successfully in this case, that is: permanent organization. This choir has a president, secretary and other necessary officers, working under rules and by-laws of their own enactment, and any tardiness, inattention or absence is quickly dealt with, so the great trouble haunting most choirs—bad attendance—is not felt in this case. To do this, of course, great inducements must be offered to get good voices. This is done by Mr. Newton giving a great many private lessons to members of the choir, besides class lessons in sight reading. He has also formed a glee club from the ladies of the choir, and at 10:30 on Sunday morning this glee club sings a number for the Sunday school. Another feature maintained is a social one, provided by the members of the music committee at their several homes from time to time, or free tickets to the musical affairs of the city, such as the Mendelssohn Club, Apollo Club and Thomas concerts, or recitals given by artists. Everything is done of an educational nature possible, to create a high standard, so that the members of the choir are getting something for their services.

The net result of all this is, as Mr. Newton tells us, a full choir every Sunday, and should any mem-

bers have to be absent a note is written beforehand and an excuse obtained from the director.

It was announced, upon this evening, that the entire choir was invited to attend a recital and musical given by Frederick W. Root; also that the entire choir had had tickets provided for them to attend the next concert of the Apollo Club.

After the musical programme furnished, a luncheon was served, at which several speeches of a happy nature were made by members of the music committee and of the church, who have the interests of the choir at heart.

We might speak of the artistic nature of the programme itself. It was the most tastefully gotten up piece of typography we have seen for many days and reflects great credit upon the good judgment of the committee who had it in charge. In fact, the whole evening led one to believe that nothing but the best was acceptable.

We have secured a cut of this choir, which we present in this issue; also one of the director, Mr. H. W. Newton. Of him we would say that besides being a director he is a tenor soloist who is highly spoken of wherever heard. He does not choose to appear very often, being engaged in a business career so that he can devote but a part of his time to music. Mr. Newton sang one of the minor solos in Samson and Delilah, with the Apollo Club, just before the holidays, and will sing the tenor role in Dudley Buck's Columbus, to be presented February 8th by the Mendelssohn Club. Should Mr. Newton choose to make music a profession, he would be eminently successful. He has the necessary energy, combined with a voice of the right quality, to at once place him in the front rank of musicians.

In conclusion we will say that we are surprised that more churches do not engage competent directors and develop the talent that is in their own congregations, as the St. James Methodist Church is doing. It does not follow that because one has a voluntary chorus choir, the standard of music should be low. If you make it of interest for a singer to belong to a chorus choir, he will belong to it. Good voices can be secured and held; but it requires a diplomatic handling of things to keep down those petty jealousies that so often ruin what would otherwise be a success.

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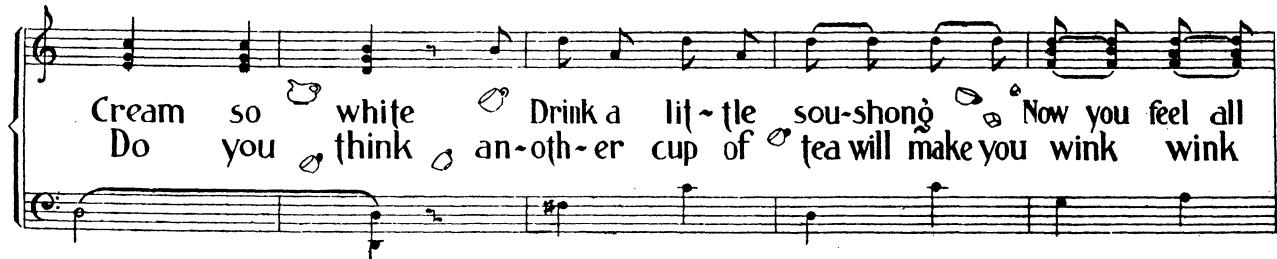
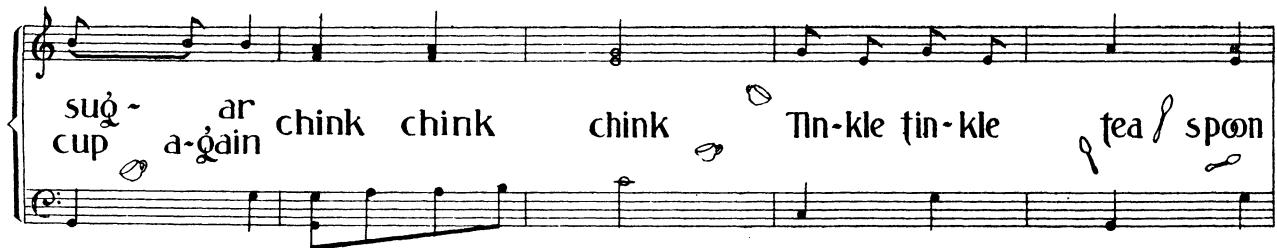
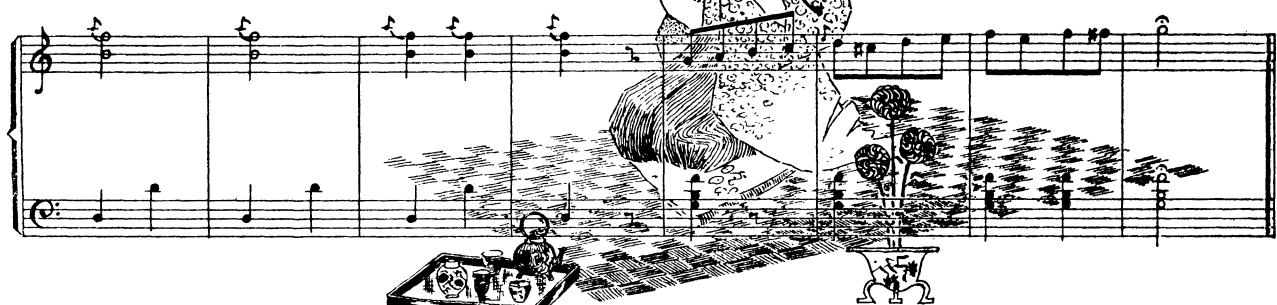
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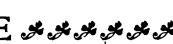
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